



## **Exhibitions**

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## **2025–2026**

### **Current**

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- Monira Al Qadiri. Hero
- IBB Video Space
- Provenances. Wayfaring Art
- atelier le balto. Light and Shadow
- Daniel Hölzl. soft cycles
- Brigitte Meier-Denninghoff. Sculptures and Drawings

### **Preview 2025/2026**

- Raoul Hausmann. Vision. Provocation. Dada
- Lovis Corinth. Then came Berlin!

### **Permanent Exhibition**

- Embracing Modernism
- Art in Berlin 1880–1980
- Mapping the Studio
- 207 m<sup>2</sup> – Space for Action and Collaboration

Marta Astfalck-Vietz, Ohne Titel, um 1927,  
© VG Bild-Kunst, Bonn 2025



## **Staging the Self** **Marta Astfalck-Vietz**

**Until 13.10.25**

In the space of a single decade, the so-called “Golden Twenties”, photographer Marta Astfalck-Vietz (1901–1994) created a glittering corpus of portrait, nude and dance photography and conceptual series. Idiosyncratic enactments reveal her interest in self-invention. For these she not only took the pictures, but also arranged the setting, directed and posed. Astfalck-Vietz slips here into a range of characters, challenges female stereotypes, alludes critically to social transformations of the period and in so doing anticipates visual strategies of the 1970s.

Playing with fabric and texture, Marta Astfalck-Vietz generates an almost haptic quality in her work. The innovative images composed under shared copyright with photographer Heinz Hajek-Halke (1898–1983) achieve dreamy, often surreal effects by experimenting with techniques like distortion, double exposure and shadow play.

This substantial solo exhibition with accompanying catalogue (German/English) features about 130 works to celebrate the bold and multi-faceted œuvre of Marta Astfalck-Vietz. Her estate, held by the Berlinische Galerie since 1991, was digitised and in part restored in 2022/2023 under a programme established by the Land of Berlin for the digitisation of cultural assets.



Monira Al Qadiri, SS Murex (series) (2023), Lightbox installation, 25 x 25 x 7cm, Photo: © Markus Treter

## **Monira Al Qadiri** **Hero**

**Until 17.8.26**

In her work, Monira Al Qadiri focuses on the socio-cultural impacts of the oil industry as well as its past and future. She has been researching and working on this topic for more than ten years and has shaped the discourse around oil, patriarchy, and globalization. Her works reflect on the connections between the establishment of oil as the leading fossil fuel in the middle of the twentieth century and the expansion of consumer capitalism in the post-war period. She often bases her art on autobiographical experiences, including life in Kuwait in the 1980s and 1990s, and critically examines prevailing historical and political narratives.

Addressing the issue of oil invariably involves addressing the history of human interaction with the earth, both its exploitation and its resistance. For the Berlinische Galerie, Al Qadiri is developing a site-specific installation—consisting of a large-format mural and objects—in which oil is far more than just a ‘resource’. It also symbolizes the violence, memories, and individual stories linked to its extraction.

Gala Hernández López, For here am I sitting in a tin can far above the world, 2024, © Gala Hernández López



## The IBB Video Space

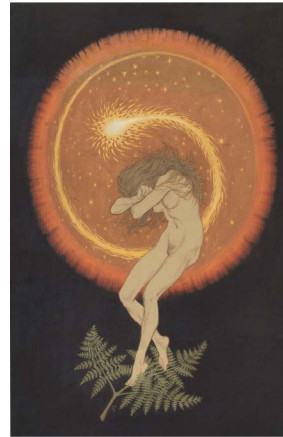
Since 2011 the IBB Video Space has been screening artists who work with time-based media. The programme features not only established names in contemporary video art but also up-and-coming artists rarely seen in museums to date. For these, the Berlinische Galerie seeks to facilitate an institutional début.

Each screening brings a new encounter with work that raises questions about the medium and about social or political issues. Importance is attached to including marginalised perspectives and to shedding light on the impact of power structures.

More video works online:  
[berlinischegalerie.de/en/video-art-online](http://berlinischegalerie.de/en/video-art-online)

This project has been facilitated by  
 Investitionsbank Berlin (IBB).

9.7.-29.9.25  
 Gala Hernández López



Fidus (Hugo Höppener), Tempelanz der Seele, ca. 1910,  
 © Copyrights expires, Repro: Roman März

## Provenance Wayfaring Art

Until 13.10.25

“Works of art go wayfaring. That has always been their destiny and will never change.” That was how the art critic Adolph Donath described provenance research in 1925. Today it has become an integral part of museum practice. It investigates chains of ownership and contexts where injustice occurs in the history of cultural objects. In museums with holdings of modernist art, this primarily means paintings, sculptures or drawings that were stolen or extracted under duress from Jewish victims of National Socialism between 1933 and 1945.

This exhibition picks up on an earlier event financed by the Ernst von Siemens Kunststiftung which was only open to the public for a few days before the coronavirus pandemic struck in 2020 and 2021. By looking in depth at selected examples, it documents the current state of our ongoing research into the holdings of the Berlinische Galerie. Set amid a salon hanging with nearly 40 paintings rarely placed on display, digital media present the latest findings, gaps in our knowledge and objectives for further enquiry. Alongside this a story is told in original documents – that of the “Temple Dance of the Soul” painted in 1910 by Fidus (Hugo Höppener). The cycle was identified in 2017 as having been looted by the Nazis. Restitution was arranged at the museum’s own initiative before the work was repurchased for the Berlinische Galerie collection from the family of the original clients. The message is clear: every work goes travelling, and our knowledge about the journey broadens our view of the art.



atelier le balto, Skizze Berlinische Galerie, 2025,  
© atelier le balto

## **atelier le balto** **Light and Shadow**

**Since 25.4.25**

To mark the 50th anniversary of the Berlinische Galerie the landscape architects atelier le balto are crafting an artistic garden installation on the museum forecourt. The building's southern façade will become a backdrop for a range of climbing plants. Terrace decking will accommodate seating under the row of trees lining the side road opposite. This installation will invite passers-by to stop a while, establishing a pleasant atmosphere to relax on the forecourt and supplying shade in the hot summer months. In summer 2025 the space in and around this public garden will be the stage for numerous events, including interviews with artists, performances and outreach projects. The new setting will be a welcoming place for the museum's visitors and neighbours alike.

Since 2001 the Berlin-based team of landscape architects have designed many gardens across Germany and Europe, not least for prestigious art institutions like the Kulturforum and KW Institute for Contemporary Art in Berlin and Museum Ludwig in Cologne. atelier le balto's first project for the Berlinische Galerie was the "Garden Parade" in 2014. This artistic arboreal arrangement has stood outside Café Dix ever since.



Daniel Hölzl, soft cycles, 2025, Foto: © Clemens Poloczek

## **Daniel Hölzl** **soft cycles**

**Until 29.9.25**

For the 50th anniversary of the Berlinische Galerie the artist Daniel Hölzl will mark the entrance zone of the museum with a temporary site-specific intervention. The inflatable volume measuring 800m<sup>3</sup> will fill the void above the vestibule. The work "soft cycles" uses a transparent membrane to create a space where fragments of inflatable sculptures from earlier projects implemented by the artist at various places in Berlin are rearranged into one huge structure. The objects, made of recycled white parachute silk, absorb and release air at pre-defined intervals. This unbroken repetition is a reference to constant change: in the museum, where exhibits and exhibition architecture are regularly mounted and then dismantled; in the city, which is always evolving; and in all materials as they erode almost imperceptibly over time.

As the installation switches from one phase to the next, the impression of bursting fullness gives way to one of apparent emptiness, and new forms emerge from the old. Watching the work is an experience like fast-forwarding the steady alteration of monumental structures.

Hölzl's installation responds to the museum's distinctive architecture and to the work "marked space – unmarked space" by the artist Fritz Balthaus, built in 2004 after a competition for art in the urban environment.



Brigitte Meier-Denninghoff, München 1957, Photo: © Eva-Maria Tilse



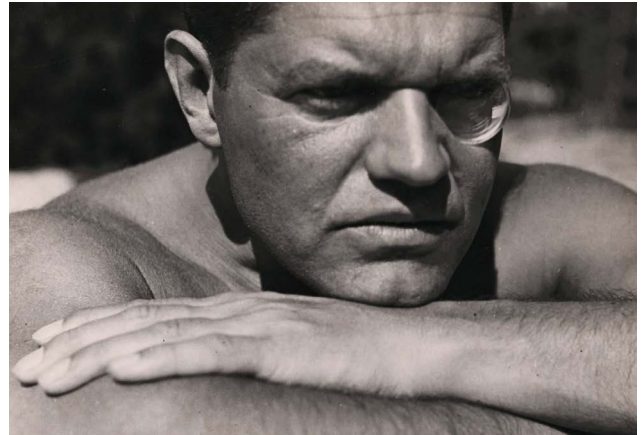
## **Brigitte Meier-Denninghoff** **Sculptures and Drawings** **1946–1970**

**Until 3.8.26**

Brigitte Meier-Denninghoff (1923–2011) is one of a small number of female German artists to have enjoyed an international career between the 1950s and 1970s with her sculpture and drawings. She was the only female sculptor, indeed the only woman, among the founders of the notable group of German artists ZEN 49. Milestones along her path to success were the invitations to take part in documenta in Kassel in 1959 and 1964 and the Biennale di Venezia in 1962. She was awarded major prizes for her art and was featured in the relevant publications about sculpture after 1945. And yet her name remains largely unknown. If anything, she is recognised as one half of the acclaimed Berlin duo Matschinsky-Denninghoff.

Her husband Martin Matschinsky (1921–2020) started out as a photographer and stage actor. In 1955 he began helping his wife to implement her sculptures. From 1970 they signed these together, laying the foundations for the Matschinsky-Denninghoff brand. Even sculptures for which Brigitte Meier-Denninghoff had garnered an international reputation between 1955 and 1970 were retrospectively declared by the couple to be joint creations. Their large works in the signature style were to become landmarks in several West German cities.

The exhibition breaks new ground by evaluating the Matschinsky-Denninghoff estate and proposes a fresh look at the artist's early work.



Raoul Hausmann: Ohne Titel (Selbstporträt mit Monokel, Ostsee), August 1931. © VG Bild-Kunst, Bonn 2025

## **Raoul Hausmann** **Vision. Provocation. Dada**

**8.11.25–16.3.26**

Press conference: 6.11.25, 11 am

Opening: 7.11.25, 7 pm

Raoul Hausmann was one of the most innovative avant-garde artists of the modernist era. Art and life, in his view, were inextricably connected. His desire to discard familiar forms and constantly enact “tomorrow” made him a trailblazer in multi-media art. As a Dadaist he was among those who invented collage, but he also devised synaesthetic apparatus, penned experimental texts, gave performances that explored the relationship between body, sound and space, and merged the visual with the haptic in his photography. Throughout his life, not only in his art but also in his quest for new ways to live and to think the world, he was eager to break free of convention and swim against the bourgeois tide.

The big retrospective at the Berlinische Galerie, featuring some 200 works from collections in Germany and abroad, will showcase this multi-faceted and pioneering creativity which so influence subsequent generations of artists and place it in the context of current discourse.

Hausmann's late œuvre, produced after he left Nazi Germany for France, will feature prominently thanks to generous input from the Musée d'art contemporain de la Haute-Vienne — Château de Rochechouart. This continues the acclaimed series of collaborative ventures between the Berlinische Galerie and other European museums.

With the kind support of the Capital Cultural Fund.

Max Beckmann, Nollendorfplatz, 1911  
© Sammlung Stiftung Stadtmuseum Berlin, Repro: Oliver Ziehe,



## **Embracing Modernism** **Big names from the** **Stadtmuseum Berlin**

**Until Autumn 2026**

Lovis Corinth, Edvard Munch, Max Beckmann, Ernst Ludwig Kirchner and many others – the Stadtmuseum Berlin boasts outstanding works by eminent modernist painters. Twelve highlights from its premium collection will be guests at the Berlinische Galerie. They bring new tones to the permanent in-house exhibition, sparking a conversation with resident works.

Sharing collections and jointly making them accessible to the public must become standard museum practice in the future. In this instance, the partnership was prompted by extensive conversion work at the Märkisches Museum, which is scheduled to close for four years in 2023, leaving the foundation Stadtmuseum Berlin without its principal home. To ensure that significant paintings from its collection can remain on display, the idea was born in the two houses of integrating selected works into the permanent exhibition “Art in Berlin 1880-1980”. Early modern art is a particular strength of the Stadtmuseum Berlin holdings.

The paintings to be hosted at the Berlinische Galerie are by Max Beckmann, Theo von Brockhusen, Lovis Corinth, Ernst Ludwig Kirchner, Walter Leistikow, Max Liebermann, Edvard Munch and Lesser Ury. All of them were important figures who enriched the city's art scene in the early 20th century.



Lovis Corinth, Porträt Charlotte Berend im weißen Kleid, 1902 © Sammlung Stiftung Stadtmuseum Berlin, Foto: Oliver Ziehe, Berlin

## **Lovis Corinth** **Then came Berlin!**

**9.10.26–25.1.27**

It is hard to exaggerate Lovis Corinth's contribution to modernism. In his own lifetime the virtuosic painter (1858–1925) was one of the most eminent and influential figures in the Berlin art world. Born and raised in Tapiau (now Gvardeysk) in East Prussia, he moved to the German capital from Munich in 1900. At that time Berlin was already markedly more progressive and vibrant than the Bavarian royal seat. “It didn't take off until Berlin,” Corinth reputedly said of his successful career on the Spree.

The Berlinische Galerie is planning a major show for autumn 2026: Lovis Corinth: Then came Berlin! It will focus on Corinth's stellar rise to fame and his huge impact on the art scene in the city, but also on the role played by his domestic entourage. Just how modern the artist was in his work, his lifestyle and his thinking is just as evident in some of the lesser-known details to be spotlighted at this exhibition: Corinth's school of painting, where he primarily taught women, and the work he did for Berlin's theatres. Corinth remains associated with his spontaneous, expressive use of brush and paint, which was to exert a decisive influence on the future course of art. We need only think of Berlin's Junge Wilde, Georg Baselitz or the British painter Lucien Freud.

The Berlinische Galerie boasts a number of outstanding canvases by Lovis Corinth and will be conducting research into its own collection during the run-up to the exhibition. The event will extend the museum's successful series of monographic shows devoted to modernism in Berlin, notably to Edvard Munch in 2023, Ferdinand Hodler in 2021, Lotte Laserstein in 2019, Jeanne Mammen in 2017 and Max Beckmann in 2015.

Moriz Meiser, Gewitter über Mittelberg, 1919, © Renate Kneifel, Repro: Berlinische Galerie



## Art in Berlin 1880-1980 Discoveries and Rediscoveries

For 50 years the Berlinische Galerie has documented the stormy history of art and culture in Berlin. As a city Berlin is caught up in a constant whirl of change and its art scene is always reinventing itself. This turbulent story – from the dawn of modernism around 1900 through to the 1980s – is the subject of our permanent exhibition “Art in Berlin 1880 –1980”.

From April 2025 the presentation from the collection at the Berlinische Galerie will display a fresh diversity across a space of more than 1000 square metres. The 50th anniversary is an opportunity to tell new stories about how and why these works found their way into our museum. Moreover, some chapters in the exhibition have been entirely redesigned. There is even a dedicated room called “Hannah Höch: Homage” where visitors can get to know the famous Dada artist more closely. Roughly 250 works await discovery – paintings, sculptures, prints, drawings, photographs, architectural designs and archive documents, some of them never or rarely shown before. Apart from a selection drawn from the first hundred artworks to arrive at the Berlinische Galerie, we have included artists who have been unjustly forgotten and showcased some new acquisitions.

Visitors are taken on a time journey through Berlin in 17 chapters: the era of the Kaisers, the Weimar Republic, Nazi dictatorship, new beginnings after 1945, Cold War in the divided city and alternative lifestyles in both East and West which sprang up in the shadow of the Wall. From the late 1970s, non-conformist subcultures appeared in the art scene of East Berlin, while in West Berlin the Neue Wilden placed the partitioned city back in the



Stefan Moses, Ohne Titel (Hannah Höch in ihrem Haus in Berlin-Heiligensee), 1975, © Münchner Stadtmuseum.

## Online Project Mapping the Studio A changing landscape in Berlin

“Mapping the Studio”, the online project by trainee curators at the Berlinische Galerie, debunks the myth that studios are mysterious hideaways. Video interviews and essays open the doors on Berlin’s ateliers past and present. They reveal how the occupants work, live, party and fight for space, highlighting artistic aspects, architecture and political issues such as studios falling prey to development. The journey begins with a map of the city pinpointing the selected studios in the urban space.

### More information:

[berlinischegalerie.de/en/mapping-the-studio](http://berlinischegalerie.de/en/mapping-the-studio)

### Interviewees:

Carla Chan, Heiner Franzen, Andreas Greiner, Andrea Hofmann, Manfred Paul, Dr. Martin Schwegmann, Jorinde Voigt

### Historical studio profiles:

Marta Astfalck-Vietz, Max Beckmann, Hannah Höch, Max Liebermann, Jeanne Mammen, Brigitte und Martin Matschinsky-Denninghoff, Lu Märten, Iwan Puni, Emilio Vedova, Heinrich Zille





## **207 m<sup>2</sup>** **Space for action and collaboration**

A space for cultural education: An area of 207 m<sup>2</sup> for workshops, collaborative projects and working with art. A spacious seating arrangement invites all our visitors to talk about their impressions or relax while they try out the facilities. There are regular events for children, families, schools and groups from the neighbourhood and, indeed, all over Berlin. Project outcomes are displayed in exhibitions and video projections.

The Berlinische Galerie works with schools, day nurseries, family centres, the integration charity Lebenshilfe and refugee hostels close by the museum. "207 m<sup>2</sup>" lends greater visibility to projects such as those run jointly by the museum and its neighbours. In addition, this space offers all our visitors an opportunity to contribute comments and take part in discussions. This input is fed back into the work we do at the museum.

In this way, the museum is opening up more broadly to the city community and establishing a permanent base for critical debate and artistic processes.

In partnership with Jugend im Museum e.V.

## **Press** **Berlinische Galerie**

Sascha Perkins  
Head of Communications and Education  
Tel +49 (0)30 789 02 829  
[perkins@berlinischegalerie.de](mailto:perkins@berlinischegalerie.de)

Paula Rosenboom  
Communications  
Tel +49 (0)30 789 02 831  
[rosenboom@berlinischegalerie.de](mailto:rosenboom@berlinischegalerie.de)

Berlinische Galerie  
Landesmuseum für Moderne Kunst,  
Fotografie und Architektur  
Alte Jakobstraße 124 –128  
10969 Berlin  
Tel +49 (0)30 789 02 600  
[berlinischegalerie.de](http://berlinischegalerie.de)

Admission 10 €, concessions 6 €  
Prices may vary for special exhibitions  
Every 1st Wednesday of the month  
reduced admission for everyone  
Free admission for under 18

Opening hours  
Wed – Mon 10 am – 6 pm  
Closed on Tuesdays

**Programme**  
[berlinischegalerie.de/en/calendar](http://berlinischegalerie.de/en/calendar)

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[berlinischegalerie.de/en/press](http://berlinischegalerie.de/en/press)

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